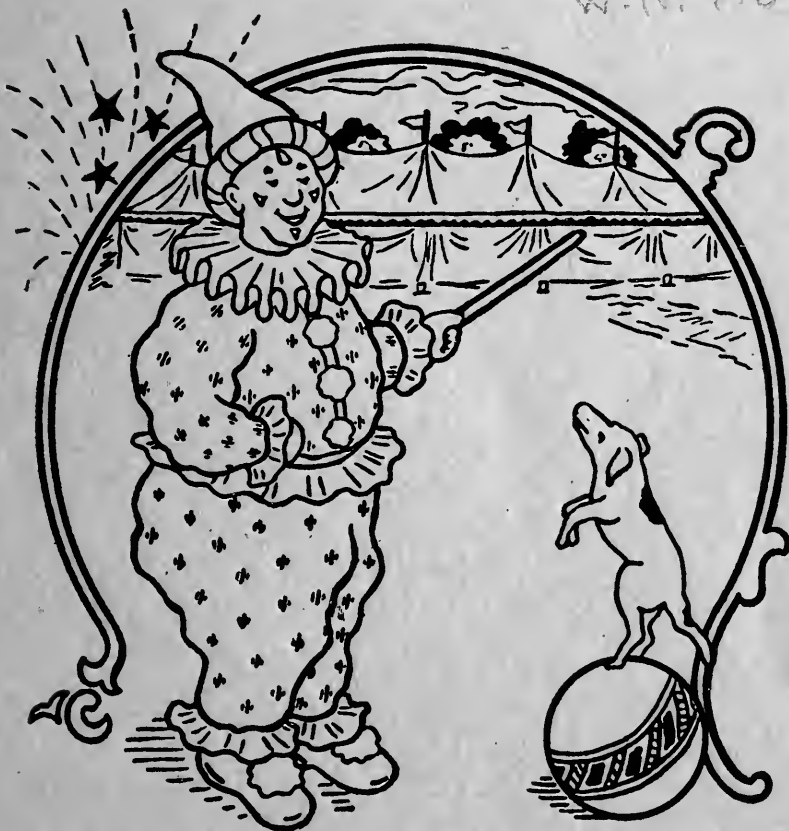


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# HI JENKS' GREAT AMERICAN CIRCUS

W. N. Bugbee



THE WILLIS N. BUGBEE CO.

SYRACUSE, N. Y.



# HI JENKS'

## GREAT AMERICAN CIRCUS

A Performance for Amateurs

... BY ...

WILLIS N. BUGBEE

*Author of "Jolly Christmas Book"  
"Aunt Sophronia at College" "The  
Deacon's Honeymoon" "Daddy and  
the Co-Eds" Etc.*

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SYRACUSE, N. Y.

the people and the desire he creates in them to witness this "marvelous" performance. He attends to the newspaper advertising, the posters, the show cards, programs, if any, the tickets, etc.

The property man looks after the articles and accessories used by the performers and sees to it that they are in their places and ready whenever needed. A whole act may be spoiled by the carelessness of the property man.

The wardrobe woman takes care of the costumes and may at times assist in the performers' "get-ready."

The carpenter builds the ring, the seats, attends to arranging of curtains, etc.

There will also need to be ticket sellers, attendants, etc., whose duties are too obvious to need special mention.

Right here we might say that the Director will be surprised to find that he can obtain so much assistance from the people in the community in the way of material, talent, trained animals, etc., and the fact that people are called upon to assist in various ways only helps to advertise the show.

## **THE LOCATION**

The circus may be held in a gymnasium, large public hall, a large barn, a stadium, in an open field with or without tents, or it may be presented upon a public stage. In the latter case, the ring and some of the ring performances may have to be omitted but otherwise there will be no difficulty. In fact, some stunts are presented to better advantage from a stage than from the ring. The seats may be arranged semi-circularly upon an incline. The dressing rooms should be at the sides, curtained off, or in adjoining rooms.

## **THE RING, TRAPEZES, ETC.**

In making the ring, first determine the center of the space. By means of a stout cord fastened at center and a piece of crayon tied to the other end, describe the circle. On this circle set blocks of wood ten or twelve inches high at a distance of five or six feet apart. Nail strips of wood to the tops of these posts, leaving two exits opposite the dressing rooms. This ring may be painted or whitewashed if desired. If ponies are to be used within doors it may be desirable to tack heavy burlap or matting around the ring to prevent slipping. Sawdust may be sprinkled about to give a circusy appearance.

For the use of acrobats there should be two trapezes at opposite sides of ring fastened from overhead if possible. A bar may be fixed on poles at another side of ring. A movable dais about six inches high should be provided for use in various acts. This need not be more than four or five feet square.

## THE ACTING PERSONNEL

The characters, for the most part, and the costumes required will be described under each department. However, there are a few whom we might mention at this time.

First among these is old HI JENKS himself in all his glory. He wears a long coat, brown hat with wide brim and high crown, a long flowing mustache and long hair. He carries a walking stick.

Next comes the RINGMASTER. He wears a stiff white shirt, full dress suit and tall hat. He may also assume the role of "Master of the Pageant." He carries a whip during the ring performances and a large flag during the pageant.

There are three clowns whom we will call "Diogenes," "Fatty" and "Rube."

DIOGENES wears very full one-piece suit made of white muslin and gathered at neck, wrists and ankles, leaving wide frills. He also wears pointed white cap without rim and with tiny bell at top. Face and hands are painted white and a scalp wig worn.

"FATTY" should be rather short and be padded to appear very fleshy. He wears a red costume after much the same style as that of Diogenes. His cheeks are painted red and he wears a red cap.

"RUBE" wears bright figured suit much too small for him, a low-crowned derby hat and short red chin whiskers and red wig.

There are two other characters who are apparently a part of the audience but who really are a part of the show. They are Sally Smith and Si Perkins, two rustic lovers, both togged out in their holiday attire. They are a typical backwoods couple, as fond of peanuts and lemonade as a fish is fond of water.

## THE MUSIC

The greater part of the music is, of course, furnished by a brass band. The members of this band are dressed in as gorgeous uniforms as possible. A band-master beats the time in a very pompous manner.

Other musical features may be introduced if desired, such as a group of old-time fiddlers, a geisha girls' orchestra, Hawaiian players, or any odd instrument upon which some one in the community is proficient.

## THE PROGRAM

We have outlined here suggestive programs for both ring and stage performances. New stunts may be added or substituted for those here given if so desired.

## FOR THE RING

Band Concert

"Sally and Si at the Circus" (Song)

Hi Jenks' Introductory Speech

Uncle Sam's Welcome to the Nations (a Pageant)

Riding Feats and the World Promenade

Acrobatic and Aerial Stunts

"In Pioneer Days" (a Wild West Feature)

Trained Animal Features

Punch and Judy Up-to-date

Marble Statues, Living Portraits, etc.

Ensemble.

## FOR THE STAGE

Orchestra or Band

"Sally and Si at the Circus"

Hi Jenks' Speech

Uncle Sam's Welcome to the Nations

Hobby Horse or Tricycle Stunts (including the famous bare back rider)

Calisthenic Drills

Tight Rope Dancing, "Strong Man" Performances and "The Slide of Death"

"In Pioneer Days" (including Indian Drill and Sham Battle)

Trained Animals

Punch and Judy Show (also fairy tales performed by puppets)

Marble Statues, etc.

Ensemble, with closing song.

The side shows are open to the public before and after the circus upon payment of a specified fee. The menagerie is free.

## THE PARADE

A parade may help to draw attention to the show. There should be plenty of music, the elephant and some of the other characteristic features but do not show the leading attractions at this time. Banners should be used to announce the marvelous features that await the audience.

## THE MENAGERIE

If there is to be a menagerie in addition to the regular circus, the neighborhood should be scoured for anything in the way of animals. A big Dane or Newfoundland dog, an Angora cat, a parrot, a macaw, a squirrel in cage, a tame crow, fox, ferret or any tame bird or animal, even to common farm animals, may be utilized. Decorate the latter with bright ribbons. Here, too, is a burlesque suggestion. For a deer (dear) exhibit a pretty little girl; pony, a literal translation; coon, a little darky; horse, a saw horse, etc. Each one of these should be labeled.

# Hi Jenks' Great American Circus

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**T**HE circus opens with a band concert. Just before the last selection is played Sally and Si enter and stroll around looking for seats. They stop within the ring, or if upon stage, turn to audience and sing the following. (See elsewhere regarding tune):

## SALLY AND SI

We've just come from the country,  
My sweetheart {Sal}  
                              {Si} and me—  
(*Pointing with thumb to each other*)  
Oh my, but we're so happy  
With all these sights to see.  
We're goin' to see the monkeys,  
The elephant and bear,  
And all them pretty ladies  
A swingin' in the air.

## CHORUS

We've come to see the circus—  
Oh me, oh my, what fun!  
You bet we're goin' to stay here  
Until this show is done.

SI. Now aint we, Sally?

SALLY. Umphm!

BOTH. Oh, Johnny, get your gun!  
There's nothin' like a circus  
When you are out for fun.

We're goin' to see the Injuns,  
An' hear 'em whoop an' yell,  
An' then'll come the cowboys  
To drive 'em off pell mell.  
I bet we'll die a laffin'  
To see the funny clown—  
My goodness, ain't it jolly!  
So much a goin' on.

SALLY. Oh, Silas, where are we goin' to sit? The seats are most all full.

SI. Gosh, I dunno (*looks around*) 'less we set right here.  
(*Motions to two chairs on dais.*)

SALLY. Oh yes, let's. We can see lots better'n we could up there (*pointing to seats.*)

SI. You betcha, an' all by our lonesome, too.

(*They sit down and proceed to eat peanuts. The band plays another selection.*)

(Enter HI JENKS and addresses the audience as follows:)

LADIES AND GENTS:

I am Hi Jenks, Esquire, the sole owner and proprietor of this Great American Circus—(with a sweep of the arm) the greatest aggregation of wonders from all parts of the world that was ever brought together for the amusement and enlightenment of the American public. Here you will see the most daring and hair-raising acrobatic and aerial performances, the rarest and most marvelous trained animals, beautiful and costly pageants, the funniest clowns and jesters, the most beautiful ladies clothed in superb gowns made by the famous designers of Paris and Cork—I mean London. But I'll be frank with you and tell you that these gowns are all humbugs—there ain't nothin' to 'em. But after all, there's lots of humbugs in the world—especially America. As one feller said—I forgot whether 'twas Shakespeare or \_\_\_\_\_ (name any local character or comic actor, such as Charlie Chaplin) the American people enjoy being humbugged. And it was "Honest Abe" Lincoln that said "you can fool some of the people all the time, and all the people some of the time, but you can't fool all the people all of the time." And that's true—all too true. Strange, though, that when I think of humbugs that my thoughts revert to my old friend Phineas—Phineas T. Barnum. Poor old Phineas! He's dead and gone but his show goes on forever. Then there was Buffalo Bill. He was another old-time friend. That's where I got the idee of the Wild Injins and cowboys. The ones I've got now were trained by him. And the Ringlings—why, we were old cronies together. What I know of circusing I learned from all those old humbugs—I mean those old-timers, all honor to them. And that's the reason that "Hi Jenks' Great American Circus" is the greatest show on earth. However, you don't need to take my word for it. Wait till we get through with the ordeal and if you don't agree with me I'll—why I'll have your money—that's all—and you'll have a wee bit more experience. I thank you. (Exits.)

(SI and SALLY clap hands loudly.)

HI JENKS returns and makes a sweeping bow to audience. The band strikes up and plays a very short selection. HI and an attendant are seen conversing at side. As the music ceases the Attendant enters ring and advances to the dais.)

ATTENDANT. Here you! What are you doing in the ring (or in these chairs)?

SI. Jest settin'.

ATTENDANT. Well, you can't set here nor hatch, either. These chairs are for Uncle Sam and Columbia.

SALLY. But there ain't no other seats, Mister.

ATTENDANT. Can't help it. You'll have to move on.

SI. Come on, Sally, here's a seat over here.

SALLY. Ain't he horrid. We wasn't doin' no hurt. (They find seats on front row.)



# UNCLE SAM'S WELCOME to the NATIONS

**R**INGMASTER (*using megaphone*).

Ladies and Gentlemen: The Great American Circus is about to begin. You are now to witness the beautiful spectacle of Uncle Sam and Columbia welcoming the people of the various nations to America's shores. They bid the oppressed and the downtrodden of other lands to come and live in peace and happiness beneath the folds of the glorious stars and stripes.

## THE PAGEANT

The band plays a march. UNCLE SAM and COLUMBIA enter and march in stately manner into and around ring, at last taking seats on the dais.

A group of Irish girls, boys, or boys and girls together, enter and circle about the dais and stopping at the front to perform an Irish folk dance or to sing an Irish song. UNCLE SAM and COLUMBIA extend hands in welcome. They take position at right of dais.

A Scotch group enters, dances and takes position at left.

Polish, Italian and perhaps other nationalities enter and dance their native dances.

The Master steps within the semi-circle and holds the flag aloft while all sing "America, the Beautiful", or any good flag song.

As the band plays all circle and march from ring.

The dancers should be dressed in the costumes of their native lands.

The following are suggested dances: The Irish Jig or Irish Lilt; the Highland Fling or Highland Schottische; Italian Peasant Dance or the Tarantella; and Polish Krakoviak.

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(*Enter Clowns, tumbling, turning handsprings, etc.*)

ALL. Well, here we are again— Glad to see you all looking so well and happy.

DIOGENES. We're pretty, too; thank you. I mean we're pretty well.

RUBE. Gosh! Ain't there lots of purty gals. Look at the one up there on the top (or back) seat (*pointing*)—the one with a box of Wrigley's in her mouth. Oh, but she's a peach.

FATTY. Nothing doing! She's a lemon beside the one over here—that one with the young man's arm around her waist. Some girl, I say. (*Throws kiss.*)

DIOGENES. They're all beauties. As the poet says:

"Beauty with a bloodless conquest finds  
A welcome sov'reignty in rudest minds."

(FATTY suddenly bursts out laughing. Others gaze at him wonderingly. One slaps him on back as if he were choking, the other holds bottle of smelling salts to his nose. He continues to laugh.)

FATTY. Haw! Haw! Look at 'em, Rube! There's your long-lost cousins from Squashville.

RUBE (*stepping up to SI*). Why, howdy, cousins! (*Holds hand.*) How's your ma, an' all the folks to hum?

SI. I ain't your cousin.

SALLY. Nor we ain't from Squashville, neither.

RUBE. Hain't, eh? Wal, that's too bad. I mistook ye for my fourth cousin—Josh Higgins, from over Squashville way.

(RINGMASTER is seen approaching.)

DIOGENES. Everybody clear the ring for the races.

ALL. So long, ladies, we're going to leave you now. (*They exit throwing kisses to audience.*)

## RACES and RIDING FEATS

**T**HE RINGMASTER stands at center of ring ready to spur the riders on.

The act may start off with trick riding on bicycles and tricycles, and with fancy roller skating.

Girls in dainty riding costumes may ride around the ring on ponies, carrying gaily-colored parasols, hoops, festoons of flowers, or colored scarfs held in various attractive positions.

Do not attempt any dangerous tricks.

DIOGENES suddenly appears in ring wheeling FATTY in wheelbarrow. RUBE may ride around ring sitting on hobby horse backward and pushing it with his feet. The "horse" should be on rollers. The RINGMASTER espies them, becomes angry, snaps whip at them and finally exclaims: "Well, go on! Clowns will be clowns."

## THE GREAT BAREBACK RIDER

The RINGMASTER announces:

"Ladies and Gentlemen, here we have Mademoiselle De Bluff, the world-famous bare-back rider in her most daring acts. She has a whole trunk full of prizes won in equestrian contests

in European capitals. We are proud to be able to present her to you."

Mademoiselle proves to be a boy wearing a bright-colored and fancy dress which exposes most of the back. "She" rides on a pony, donkey, or large hobby horse, and circles once or twice about the ring performing simple tricks if desired.

## THE CHARIOTS

The chariots may be made of stout wooden boxes without backs, the sides being rounded and gilded or covered with gilt paper. Fasten these boxes upon axles of two-wheel carts. They may be drawn by ponies or large dogs and driven by little girls clothed in gay apparel.

## THE WORLD PROMENADE

### RINGMASTER.

Come now with me—forget your cares ;  
Let's take a holiday  
And watch the people promenade  
Adown the world's highway.

They come in various sorts of rigs,  
From lands both far and near,  
And you may see them passing by—  
Their revels now we hear.

The band plays and the conveyances enter one at a time, circle about ring and exit at opposite side.

1. Eskimo Dog Team. A low cart is fixed with sides shaped like runners of a sled and which conceal the wheels. Two dogs hitched one before the other draw the vehicle. Eskimo wears fur coat and hood.

2. Irish Jaunting Car. A two-wheel cart with square box and low seat. Drawn by pony, if possible. An Irish boy and girl in costume sit within.

3. Japanese Jinrikisha. A two-wheeled conveyance with canopied seat and drawn by a coolie. A Jap girl sits within holding fan.

4. A Chinese Sedan Chair. A tall straight-backed chair with canopy built over it and two long poles on each side. A Chinese nobleman sits within and two coolies carry it.

5. The Elephant of India. A dummy in Hindu costume is perched upon elephant's back. A Hindu boy leads it by rope. (*Both dummy and elephant will be described later.*)

6. The Arabian Camel. If the show is to be quite elaborate, then the camel may be made along the same lines as the elephant. A dummy in Arabian costume is seated upon it.

7. The American Automobile. A large toy automobile is driven by an American boy or girl. The name "FORD" appears on side.

Other modes of travel or kinds of conveyance, such as the donkey (if available), goat cart, etc., may be included.

Enter Fatty and Rube riding on broomsticks. Diogenes assumes the role of Ringmaster and a broomstick race is performed, ending in a collision in which Fatty falls to ground and rolls over several times. When he fails to arise the other clowns go through ludicrous business of examining heart, trying to prop him up, etc. Diogenes turns to audience saying: "Someone call the ambulance." They put handkerchiefs to eyes, crying "Poor old Fatty, he's done for." At last they pick him up by legs and shoulders and attempt to carry him off, drop him and end by rolling him out.

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## ACROBATIC and AERIAL STUNTS

**T**HE acrobatic part of the circus gives great opportunity for the employment of local talent. If you have a boy or girl, or in fact a number of them who are adept at swinging the Indian clubs, put them on for a pleasing act.

A short, snappy physical culture drill by either boys or girls works in very nicely.

Usually there are boys or young men in the community who boast of their ability to perform pleasing stunts on the bar or trapeze, who can turn excellent handsprings, do high jumping or high kicking, etc. Others may be clever jugglers, tumblers, clog-dancers, sleight-of-hand performers, ventriloquists, etc. Use any or all in short, quick acts.

Everyone who takes part may wear the regular gymnasium suits, trimmed in gay colors.

### THE TIGHT-ROPE WALKER

A rope is stretched tightly across ring close to the ground. A dark-haired girl is announced as "Senorita Valesco, the famous Spanish tight-rope walker, in her thrilling feats." She slides, dances, stands on one foot, etc., meanwhile holding balancing rod or parasol. At the end she bows to the audience.

## THE MODERN SAMSON

He is supposed to lift and toss very heavy articles, such as weights, globes, boxes, barrels—all of which are hollow, of course, but labeled to indicate immense weight. He may hang from the trapeze head downward and lift these "heavy weights" by his teeth; he may lie on his back and hold them aloft on his hands and feet, etc.

## DAREDEVIL STUNTS

These are performed by "Rex Flynn and wife."

Two dummies should be made of stout burlap, well stuffed and with wigs and false faces (not too comic) sewed on. One should be dressed as a lady and the other as a gentleman performer. The costumes and masks worn by Rex and his wife should be duplicates of those worn by the dummies.

A low curtain, about five or six feet high, should be stretched across center of stage. A trapeze or large ring attached to the end of a rope is arranged to raise or lower by means of a pulley overhead.

Rex and his wife enter, perform some minor stunts, then retreat behind screen. The male dummy is fastened to trapeze by its toes. One end of a double hook is placed in the male dummy's mouth and the other end in the female dummy's mouth. In this position they are drawn high above the screen. A small dark cord may be used to swing them back and forth. They are lowered and pulled up again in other hazardous positions.

Then comes the "Slide of Death." A wire is stretched from a high position in the scenery to a lower position on the opposite side. Rex and his wife ascend to the higher point where, unobserved by the audience, an attendant has carried the dummies. The male dummy is fastened to wire by a hook in mouth; the female dummy by hair. As the band strikes up, the first dummy is allowed to slide down the wire across the stage and behind the screen. The second dummy follows shortly after. Meanwhile Rex and wife slip down back of scenes. They step to front and bow to audience.

These same dummies may be used in other trapeze performances, etc.

The clowns enter the ring playing a game of leap frog. They try their hand at various acrobatic stunts. Fatty makes strenuous efforts to lift the "huge" weights, tumbling over in the act. Rube tries the Indian clubs with disastrous results. Diogenes takes a turn on the trapeze. If he has the ability to perform on the trapeze or bar it might be a surprise to the audience to have him turn out a skilled acrobat.

# IN PIONEER DAYS



The Indian and cowboy acts always please the boys and incidentally please the audience.

The Indians should be in full war dress with paint and feathers. They carry bows and arrows.

The Cowboys wear blue flannel shirts, rough trousers tucked in boots, cartridge belts, bandanna handkerchiefs about neck, broad brimmed hats. They carry muskets and lariats.

"Boulders" may be made by throwing gray canvas over boxes, etc.

## THE INDIAN DANCE OR DRILL

**MUSIC**—Any good music with four part time.

Enter Indians, giving war whoop.

They circle twice about ring or stage, with running step and holding bow and arrow in front of body. Rest during eight counts.

All face center. Odd numbers advance two steps toward center, then turn to right as even numbers turn to left. March twice around (running step). In this way the inner circle will be revolving in opposite direction from outer circle.

Even numbers face center; odd numbers turn with back to center. Partners 1-2, 3-4, etc., swing or march twice around each other. All advance two steps. Thus the odd numbers and even numbers change places. Rest eight counts.

Even numbers turn to right, odd numbers to left. March twice around as before. All face center. Odd numbers advance to inner circle. Rest eight counts.

All right face. Run twice about circle. Rest.

Right about face. Run twice about circle as before, the last time around all run from ring, giving war whoops.

## THE SHAM BATTLE

Enter Cowboys, either afoot or on ponies. A short drill may be presented or an exhibition of lariat throwing, etc.

Suddenly one of them spys the Indians in the distance. He points them out to others and all gaze intently for a moment, then hide behind "boulders" with muskets aimed ready to fire. The band plays softly. Next a shot is fired (blank cartridge), then another. The Indians rush in, giving war whoops. They take refuge on opposite side of ring from cowboys. Shots are

fired and the Indians reply with shafts from their bows. This continues for a few moments, one or two on each side being wounded. Meanwhile music ranges from very soft and low to loud and noisy. Imitation guns may be used and "shots" produced outside if desired.

After a time an Indian rises, holds hand for quarter, runs forward and lays his bow and arrow on the ground. A cowboy lays his musket on the ground beside it. They advance and clasp hands. The other Indians and Cowboys advance. A pipe is produced and all squat in circle and smoke the pipe of peace. This is done by passing the pipe from one to the other and each taking a whiff from it. Soft music. Finally all rise, bow low and pass off in opposite directions.

Enter FATTY and RUBE, arm in arm. FATTY is dressed up as a woman wearing bright-colored gown with large figures, a flowery hat and carrying parasol. RUBE wears high silk hat and dress suit of rather odd design and fit. A cord with tin cans and old shoes is tied to his coat tails and a card across the back with words "JUST MARRIED." They promenade around ring, bowing and waving hands to various ones in audience.

Diogenes enters from opposite side and advances to meet them.

DIOGENES. Well, well, well, I hear you're married.

FATTY (*in falsetto voice*). Yes, and isn't it just lovely that we should be united in the holy bonds of padlock.

RUBE. Wedlock you mean, Dovie—we are one now.

DIOGENES. Glad to hear it. I sympathize with you.

FATTY. You what?

DIOGENES. I mean I congratulate you. (*Holds hand to each.*)

RUBE. Gosh, hadn't you better wait a spell an' see? You might waste 'em.

FATTY. Now, Ducky dear, you know we're going to get along together perfectly lovely.

DIOGENES. Well, anyway I'm going to invite you to a swell wedding supper over to \_\_\_\_\_'s (*local name*).

FATTY. Won't that be grand!

RUBE. You bet!

DIOGENES. And I shall buy an angel cake with sixty candles on it in honor of the bride.

FATTY. Sixty?

DIOGENES. Did I say sixty? I meant sixteen.

FATTY. Thank you, that will be awfully nice of you. And what will you order in honor of the groom.

DIOGENES. Fried lobster.

*(The band strikes up a wedding march and all march from stage. Diogenes is at L and Rube at R, both locking arms with Fatty.)*

## THE TRAINED ANIMALS

If there is a trick dog, pony or other animal in the community, right here is the time and place for it.

### THE PERFORMING BEAR

If you want a dancing and performing bear and should not be able to procure a regular outfit from the costumer, you may use a bear or "buffalo" robe. A boy draws the robe around him from the back and fastens the sides at front. The lower end should be shirred up about a foot between the legs and also drawn about the arms. Long fur gloves should be worn. In this way only the head will be needed from the costumer.

The bear enters on all fours. At a signal from the keeper he rises upon hind legs and dances by lifting legs alternately. In similar manner he may dance on all fours. He may put a soldier's cap on head and with cane or gun go through a military drill, following the commands of the keeper. The keeper may hold a flag and repeat the words of flag salute while the bear performs the motions.

### THE TRAINED ELEPHANT

The elephant may be made by using barrel hoops or coarse wire netting to form the framework of the body. Cover this with burlap and over this sew gray cloth of any kind. A tail may be made of a piece of rope covered with cheese cloth. The ears should be made of same kind of cloth, stiffened with buckram or pasteboard. The trunk is made by using large rubber tubing, padded and covered with cloth. Use glass marbles for eyes and wooden tusks painted white. It might be better to purchase the head from a costumer if possible. One boy stands at front and another at rear with bodies within. Both boys wear gray trousers. Fancy head pieces, tassels and robes may be used to cover defects in handiwork.

The elephant may stand on two chairs, forward boy stepping first; dance awkwardly; march about carrying flag; perform calisthenic exercises by raising right legs on eight counts, then left legs, and alternately, etc. It may place trunk in pail and throw water causing those in ring to dodge. This is done by boy inside using squirt gun. A keeper, with whip, gives the commands.



## THE AMERICANUS HYPORONKUS

This animal is made as follows:

With very light strips of wood build a framework  $2\frac{1}{2}$  feet wide,  $3\frac{1}{2}$  feet high and 4 feet long. This is covered with thick wrapping or building paper and then with brown cloth. A tail is made of twisted cloth with a bunch of flax at the end. A stick extends from the tail into the box so that it may be operated from within. A head from an old hobby horse or a stuffed head of any animal may be fastened by straps so as to be operated by boy within. One boy stands at front and another at rear, bodies inside the box.

Hi Jenks takes personal charge of this rare specimen. He announces it as follows:

LADIES *and* GENTLEMEN: Here we have the rarest of all animals—the Hyporonkus. In Africa it lives in the jungles and is extremely wild and ferocious. The American species is known as the “Americanus Hyporonkus” and is very lazy and harmless. This particular specimen is the only one known in captivity and was captured in ————— (*neighboring town*). The animal has been trained to answer any questions that may be put to it, and strange to say its answers are quite sure to be correct. A bowing of the head means *yes* and a wagging of the tail mean *no*. Now if any of you wish to ask it questions, don’t be afraid to speak up. Who’s the first to ask a question of the great Americanus Hyporonkus? (*SI motions to HI and whispers in his ear.*) This young man wants to know if he and his honeylove will be married this year. (*Head bows several times.*) The answer is *yes*. You may go home and get the wedding finery ready. Who’s next? This young man wants to know if his mother-in-law will leave him a legacy when she dies. (*Tail wags. Other questions and local hits may be introduced ad libitum.*) In closing I’ve got one question to ask. Did you ever behold such an intelligent-looking audience as the one now before you. (*Tail wags.*) We thank you. (*Both HI and the animal bow and exeunt.*)

## THE WHANG DOODLE BIRD

The body of this “bird” is of a spherical shape, made of barrel hoops covered with heavy paper and green or yellow cloth. A boy stands inside so that the framework reaches just below his hips. A smaller sphere for head is attached at an angle of 45 degrees from the top. This head has a beak and eyes (*buttons*) and a red comb. It has small wings with tufts of feathers and a bushy tail (*feather duster*).

The announcement is as follows:

LADIES *and* GENTLEMEN. This is the famous Whang Doodle Bird, the only one in existence so far as we know. It can crow like a rooster, quack like a duck, squeal like a peacock,

warble like a canary and whistle like a boy. You are fortunate in having this opportunity of witnessing the feats of this wonderful bird.

At a command from the keeper it flaps wings and crows, quacks, squeals, warbles and whistles.

## THE OWL AND THE PUSSY CAT

Boys or girls dressed up as owl and cat and seated in small green boat may be drawn upon stage. They may sing "The Owl and the Pussy Cat."

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Enter FATTY with rooster under his arm and with cord tied to its leg. He strokes the rooster's back and talks to it.

FATTY. Now, Belshazzer, you must be a good old scout and do your prettiest for these people. They've paid their good money to see this show and they mustn't be disappointed. (*Sets it on ground as RUBE appears carrying band box.*)

RUBE. Who you talkin' to?

FATTY. Belshazzer.

RUBE. Belshazzer?

FATTY, Yes, my trained rooster. He's a wonder, Belshazzer is.

RUBE. I'll bet a nickel with a hole in it he can't come up to my trained pig.

FATTY. I'll take your bet. What can your pig do?

RUBE. Gosh, I dunno all the things he can't do.

FATTY. Let's see that wonderful pig of yours. Where is he?

RUBE. In this box. (*Opens box.*) See him?

FATTY (*examining box*). Humph! Stuffed!

RUBE. So's your rooster stuffed. I fed him a pint of buckshot this noon.

FATTY, No wonder he wouldn't perform. And I thought he was afraid of the ladies.

(*DIOGENES enters with lantern and appears to be searching the audience.*)

RUBE. Here comes Diogenes. Hey! What you lookin' for?

DIOGENES. Looking for an honest man.

FATTY. How honest?

DIOGENES. Strictly honest.

FATTY. One that won't lie to his wife when he's been out late?

RUBE. One that always tells the truth in a hoss trade?

DIOGENES. That's the kind.

FATTY. Impossible! That creature doesn't exist.

DIOGENES. I am one. When I went to school I was told that I should grow up to be an honest man. And so I did.

RUBE. Ho! Ho! So you went to school, eh?

DIOGENES. Certainly I did. That's where I got my education.

FATTY. So did I. That's where I got two lickings a day, regular.

DIOGENES. Speaking of school, suppose I was teacher and you were my pupils.

FATTY. You needn't think you're going to give me two lickings—not by a long shot.

DIOGENES. I don't mean that. I have a question to ask you.

BOTH. Proceed then. (*They line up.*)

DIOGENES. Reuben may tell me what is the axis of the earth.

RUBE. An axle is what a wheel turns on.

DIOGENES. I said "axis of the earth." Next.

FATTY. The axis of the earth is the imaginary line on which the earth turns.

DIOGENES. Correct. I wonder if you know what *imaginary* means. Could you hang clothes on an imaginary line?

FATTY. Sure thing.

DIOGENES. What kind of clothes?

FATTY. Same kind as them actresses wear—imaginary ones.

RUBE. Haw! Haw! (*FATTY lets rooster go but holds to string.*) Look out! There goes your rooster.

(*All start after it. FATTY falls and RUBE goes sprawling over him. The band strikes up as they leave the ring.*)

## PUNCH and JUDY Up-to-Date

**A** LIGHT box framework about five feet high and just long enough and wide enough for five boys to stand in and operate the puppets is required. This is covered with heavy paper. The corner posts may extend two feet above the box so that wires may be stretched across the tops and light cambric curtains arranged for closing the scene. If on a stage only one small front curtain is required. The puppets may be made of large jointed dolls with masks if desired.

PUNCH has a long hooked nose and a humped back. He wears figured clownish suit with scalloped frilled collar and a peaked cap with turned up brim and a tassel at top. He "talks" in a shrill voice.

JUDY wears light figured dress, very full, and a white boudoir cap and white apron.

The BABY wears very full dress and white cap.

The DOG may be made of pasteboard or cloth.

DOCTOR wears high hat and baggy suit.

FIREMAN and POLICEMAN wear uniforms.

NEIGHBORS, similar to Judy's costume.

Boys within the box raise the puppets above edge of screen as the time comes for each character to enter. The hand may be concealed beneath the dress and movements manipulated in that way or the puppets may be attached to sticks. The boys do the talking.

*(The curtain rises on an empty stage. Enter PUNCH.)*

PUNCH. I'm Mr. Punchin—Mr. Nello—I'm Mr. Punchinello. *(Looks below.)* Hi, Judy!

JUDY *(below)*. Yes, Punch.

PUNCH. Come up. I want to see you.

JUDY. I'm coming.

PUNCH. It does take that woman the longest time to do anything.

*(JUDY appears.)*

JUDY. Here I am. *(To audience)* I'm Judy, the wife of Mr. Punchin, of Mr. Nello. I'm Mrs. Punchinello.

PUNCH. Why didn't you come sooner?

JUDY. I've been rocking the baby to sleep.

PUNCH. A likely story. You've been reading a novel.

JUDY. Indeed, I haven't. And what if I were?

PUNCH. My name is Punch and I can punch. I'm Mr. Punchinello.

JUDY. Well, I'm Mrs. Punch and I can do my share of punching. I'm Mrs. Punchinello.

PUNCH. Be careful how you speak, wife.

JUDY. I speak as I wish since women have their rights, sir.

PUNCH. Have a care. I am the master of the house.

JUDY. And I am the mistress. We go half and half.

PUNCH. But I am the bigger half, I'd have you know.

JUDY. Not if I know myself. And if you don't keep quiet I'll pull your nose.

PUNCH. Bah!

JUDY (*pulling his nose*). There, I did it. Now be still.

PUNCH. Who says be still?

JUDY. I do, or I'll pull your nose again.

PUNCH. Bah!

JUDY (*pulls his nose again*). There!

PUNCH. O-oh! O-oh! (*hand at nose*).

(*Enter dog.*)

DOG. Bow-wow-wow!

JUDY. Now you've stirred up the dog.

BABY. Boo-hoo-hoo!

JUDY. And woke up the baby.

PUNCH. And what if I have? 'Twas you, not I.

JUDY. I see you are not subdued yet. I'll have to exercise my rights again.

BABY. Boo-hoo-hoo! (*Enters.*) Boo-hoo-hoo!

JUDY. Come here, darling! Come to mother, Baby Punchinello.

BABY. I'm Baby Punchin, Baby Nello—I'm Baby Punchinello.

(*Enter Neighbors.*)

FIRST N. We heard a racket here just now.

SECOND N. What's the rumpus?

THIRD N. What's the row?

JUDY. It's that hump-backed husband of mine. I have to teach him a lesson occasionally.

WOMEN. That is quite right.

PUNCH (*groans*). Um-m!

(*Enter POLICEMAN.*)

WOMEN. Oh, the Policeman!

DOG. Bow-wow-wow!

BABY. Boo-hoo-hoo!

POLICEMAN. I've come to see what's all this fuss. You folks have raised a pretty muss.

JUDY. 'Twas he.

PUNCH. 'Twas she.

JUDY. I was but exercising the rights of a woman. He threatened me and I pulled his nose.

WOMEN. And we would have done the same.

THIRD N. And we're not afraid of a policeman, either.

POLICEMAN. Do you hear that, Mr. Punch? They're not afraid of a policeman.

WOMEN. We're not! We're not!

PUNCH. Didn't I tell you it was she? Arrest her, Mr. Policeman.

WOMEN. Arrest us if you dare?

POLICEMAN. I give it up.

JUDY. Ha! Ha! Another man subdued.

(*Enter FIREMAN.*)

DOG. Bow-wow-wow!

BABY. Boo-hoo-hoo!

FIREMAN. What's the trouble here? Where's the fire?

ALL. Fire? There's no fire here.

FIREMAN. Somebody was going by and heard the cry of fire.

PUNCH. There's no fire except it be in my wife's eye. She's got her spirits up.

FIREMAN. Then I'll call my men and we'll turn the water on and put them down.

JUDY. Indeed you won't!

SECOND N. We'd like to see you do it, sir.

WOMEN. Yes, we'd like to see you try it.

FIREMAN. I give it up.

JUDY. Hear that? Another man subdued.

(*Enter DOCTOR.*)

DOG. Bow-wow-wow!

BABY. Boo-hoo-hoo!

DOCTOR. Who's sick here?

PUNCH. Nobody's sick, sir.

DOCTOR. Somebody was passing and heard cries of pain.

JUDY. 'Twas he! He was in pain, but not sick.

PUNCH. There's nobody sick unless it be that my wife has a diseased mind.

JUDY. Punch, be still.

DOCTOR. I'll fix her up some pills,  
Some epicac and squills;  
That will cure her of her ills.

FIRST N. If you do—

SECOND N. If you do—

THIRD N. If you do—

DOCTOR. What will you do?

ALL. We will make you take them yourself—all in one dose.

DOCTOR. Then I give it up. They're too much for me,  
Punch.

POLICEMAN. And for me.

FIREMAN. And me, too.

WOMEN. Do you hear that? We have subdued them all.

THIRD N. We have really asserted ourselves for once.

DOG. Bow-wow-wow!

BABY. Boo-hoo-hoo!

PUNCH. Who comes now?

JUDY. Oh, see! It's a mouse!

WOMEN. Oh dear! Oh dear! A mouse! A mouse! A mouse!  
*(They run wildly about.)*

PUNCH. Ho! ho! ho!

WOMEN. Somebody kill it! There it goes! *(Still rushing about.)*

FIRST N. Hit it with your club, Policeman!

SECOND N. Turn the water on, Fireman!

THIRD N. Give it some pills, Doctor!

JUDY. Why don't you do something, Punch?

DOG. Bow-wow-wow!

BABY. Boo-hoo-hoo!

*(The POLICEMAN strikes floor with club.)*

JUDY. Oh good! The Policeman has killed it!

POLICEMAN. Yes, ladies, I have subdued the creature. You are safe once more.

FIRST N. Thank you! You are a brave man.

SECOND N. But you will admit that we women have asserted our rights, won't you?

MEN. Yes, yes, we'll have to admit it, even though you are afraid of a mouse.

PUNCH. Then let's have a merry dance to celebrate the occasion.

ALL. Yes, yes, so we will

*(All join in dance.)*

CURTAIN.

If further entertainment of this kind is desired, let the puppets present a dramatization of some fairy tale, such as "Cinderella."

If the puppet play is not desired, then substitute an old plantation act with darky songs and a short minstrel sketch. This whole act may be entitled "Way Down in Dixie."

Another feature act might be the appearance of three musical quartettes—Negro, Hawaiian (with ukuleles), and the Geisha Girls. Each occupies a different part of ring and alternate in rendering songs or musical selections. All should be in costume and made up to represent the different nationalities.

Enter clowns as burlesque orchestra. One plays mouth organ, another the jewsharp and the other one plays the bones. They march about the stage playing.

DIOGENES.

LADIES AND GENTLEMEN AND OTHER: We've had a most enjoyable time here this evening and hope you've had the same.

OTHERS. Amen!

DIOGENES. We want to thank you for the way you've tolerated us and the appreciation you've shown us.

ALL. Amen!

DIOGENES. And so we're going to sing a little song for your benefit and may you always have a warm spot in your hearts for Hi Jenks' clowns.

*(All sing to tune of "The Miller of the Dee")*

We wonder if you think our jokes

Are really crisp and new?

But that's just where you fool yourselves—

We've got the laugh on you,

For we've been springing these old stunts

In every town we go;

They've got so old and weazened up

Their beards begin to grow.

*An interlude with music during which the clowns make comic grimaces and gestures.*

We wonder if you think it's fun

To be a painted clown

And spend our days—or rather, nights—

In traveling up and down?

We wonder if you think it's fun

To do the tricks we do—

But listen, folks—the fun we get

Is just a watching you.

*(Repeat last two lines then all bow very low and leave stage.)*



## STATUES and LIVING PORTRAITS

**T**HE statuary should be presented on a dais, or platform and arranged so that curtains may be drawn. They may take place near one of the entrances or at both sides, alternating the presentations.

The costumes for statuary are as follows:

A woman wears a simple gown of white cheesecloth hanging loosely from the low neck except for a cord which draws it in a bit at waist. She wears white shoes and stockings.

A man wears the Roman toga, white tights and buckskins. The face, neck, arms and hands should be whitened. A white wig may be worn or hair whitened.

The following are subjects suggested:

**FAITH.** A wooden cross, whitewashed, to which a woman clings at its base.

**HOPE.** Young woman standing with anchor resting on ground, the other hand slightly raised. She looks heavenward with a joyful expression as if she had discerned the star of hope.

**CHARITY.** A young woman bending over and extending alms to a poor child.

Other subjects, such as Despair, Mirth, Anxiety, Justice (*blindfolded and with scales*), Romeo and Juliet, Paul and Virginia, Apollo, Ceres, Cleopatra, etc., may be exhibited.

"Living Portraits" are presented behind a large gilt frame, and should be announced as rare old paintings for which immense sums have been paid. Such characters as Washington, Martha Washington, Maud Muller, Joan of Arc, Minuteman, Lincoln, or any characters from history, legend, literature or song may be presented.

If burlesque pictures or statues are desired, they may be selected from cartoons, humorous literature, the movies, etc. They might include Jiggs (from "Bringing Up Father"), Mutt and Jeff, comic movie stars, etc.

Santa Claus and Mother Goose characters may please the children, as would also tableaux from fairy tales.

## ENSEMBLE

Let the various participants in their various costumes march into ring to music and group themselves for final song or tableaux.

"Just Smile and Say Good-Bye" is suggested as a closing song.

## THE SIDE SHOWS

**T**HESE should be held in small tents (if out of doors), or in adjoining rooms (if indoors). Each "exhibit is upon a slight elevation. A small admission fee may be charged for *each*, or a general fee to cover *all* side exhibits.

Following are some of the exhibits suggested:

**FAT WOMAN.** Boy padded and dressed as a woman.

**DWARFS.** Small boy and girl dressed as man and woman. Boy wears dress suit, white collar and mustache or beard. The girl wears long dress and has hair done up. They are known as Major and Mrs. Stubbs.

**BEARDED WOMAN.** Girl with false beard.

**WILD MAN FROM MADAGASCAR.** A boy with disheveled hair and false beard. He is in a large cage and appears quite ferocious. The face and hands should be painted dark.

**SINGALESE TWINS.** Two boys in East Indian costume bound together by rope and clothing fitted to cover the same. Their movements should be uniform.

**GLASS EATER.** Rock candy may be used for glass.

**SLEEPING BEAUTY.** Girl who has slept for ten years and still sleeping.

**A NATIVE HAWAIIAN HOME,** with the ukulele players. This idea could be followed out with other strange homes.

**A HINDU MAGICIAN.** Young man in Hindu costume performs feats of amateur magic.

The palmist and perhaps the phrenologist may be in evidence as well as other freaks and fakers.

"Barkers" may be employed to announce the attractions of the exhibits in the most extravagant terms, as:

"Step right this way, ladies and gentlemen, and see the fattest woman in the world, tipping the scales at 895 pounds in her bare feet. Eats two loaves of bread, five pounds of steak and a peck of potatoes at one meal. Step right this way!"

### VENDERS

If the circus is gotten up for financial purposes, the venders must not be overlooked. They sell popcorn, lemonade, peanuts, etc., before and after the show and even pass among the audience during the performance selling their wares.

### TUNES SUGGESTED HEREIN

**Tune for Sally and Si**..... 35 cents

**"America, the Beautiful" and "Miller of the Dee".**

in "Golden Book of Favorite Songs".....15 cents

**"Just Smile and Say Good-Bye"**.....35 cents

Appropriate folk dances for the opening pageant may be found in Hofer's "Folk Games and Dances." \$1.00.

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# Coming! Coming! Coming!

## HI JENKS'

### Great American Circus

The largest aggregation of skilled performers and trained animals ever brought together for the amusement and enlightenment of the American public.

The most thrilling and daring acrobatic and aerial performances, the most marvelous trained animals, the most skilled riders, Wild Indians and typical Cowboys from the western plains, in fact you will find here the greatest attractions from all parts of the world.

Among these world-famous entertainers are:

#### **MADMOISELLE DE BLUFF**

the great French bare-back rider, in her thrilling, hair-raising feats

#### **SENORITA VESLESCO**

the great Spanish tight-rope walker

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#### **AMO MITZU**

the modern Samson from Japan, who plays with immense weights as children play with toys

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#### **REX FLYNN AND WIFE**

the American daredevils in their most thrilling escapade

"The Slide of Death"

and other unparalleled stunts

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### **3 — MIRTH PROVOKING CLOWNS — 3**

In addition to these we have the fattest woman in the world, tipping the scales at 895 pounds in her bare feet; Major and Mrs. Stubbs, the smallest adults in the world; Beela Koo, the wild and hairy man from Madagascar; also the rarest and strangest animal known to exist

#### **The Americanus Hyporonkus**

This animal will answer accurately any question put to it by the audience.

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## **Come! - - Everybody - - Come!**

Come and witness for yourself these marvelous wonders, the beautiful pageants, the gorgeous gowns. Bring the whole family with you for an evening of fun and laughter; of thrills and wonderment; of continuous enjoyment and satisfaction.

Doors Open at ——— Begins ———

Admission ———, Children ———

(Give place and date here)





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